

# NORTHERN JUNKET



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TAKE IT OR  
LEAVE IT



Have you talked with square dancers lately? With those who have been dancing 5 to 10 years at least? Then you have been hearing much the same kind of story - square dancing has become too complex; it's become work and not fun so who needs it? c1

Unfortunately it's true. Square dancing is said to have over 1500 "basic" figures. Do YOU have the time to memorize that number? You should live so long!

Two organizations - Legacy and CallerLab are trying to knock some sanity into the movement and I certainly wish them both well but - - there's too many fingers in the pie! And, they're both organizations from the top - callers and leaders, not from the foot of the heap - the dancers.

Square dancers have been led down the garden path by the best con men in the country. Sooner or later they will wake up to what is happening and then something interesting is bound to happen.

There are several possible cures for the dilemma we find ourselves in. Most of them so simple that you can bet your life they'll never happen! One of the cures might be to stop emphasizing and publicizing the latest gimmickry and skullduggery being foisted upon the dancers. Let the hot shots and mathematical geniuses live in their dream world. Before long they wouldn't be able to stand each other and return to their plumbing or whatever.

Best wishes

Ralph



# AMERICAN FOLK DANCING

by NANCY FAY HYLL

A Research Paper in Partial Fulfillment of the Requirements for English Literature, Belmont High School, Dayton, Ohio.

- Concluded -

During the pioneer immigration west, and also earlier in remote areas, a distinct kind of social entertainment developed, called play party. It flourished in communities where people were dependent on their own resources for entertainment.

Play party's ancestry is of Scottish, English, German, and Irish songs and figures. Many people consider play party our most typical native contribution to the world of folk dancing.

Play party is a native inhabitant of Tennessee, Kentucky, West Virginia, Ohio, and a few states west where it was carried by pioneers. It is still flourishing in its original form in the Southern Highlands. In recent years it has been revived across the continent.

Play party is unsophisticated, rural and ingenious. Musical instruments are not necessary to the success of play party. Play party makes the most fun from the least amount of resources available. It is easily learned. It can be used almost any time and any place.

Religion played an important part in the growth of pioneer play party games. Many religions opposed dan-

cing as a wicked sport, but most did not object to the young people playing games. These games were really dances without formal music - everyone just sang.



Old-time play parties began at sundown. People came from miles around to participate. When they got there, they never waited for ceremony. The first four people there would start the games and others joined in as they arrived.



The last half of the nineteenth century saw the emergence in importance of the square dance fiddler. Until this time, the violins had been overshadowed by wind instruments. Wind instruments could carry their sound through the noise of dancers at large assemblies, but large assemblies were seldom held now. The fiddler was all that was needed for music.



The quadrille figures taught by dancing masters to our great grandparents were carried west by the pioneers. They merged with immigrant strains from European sources and absorbed the flavor of local tradition. The result is an amazing and fascinating variety of native folk dancing. Country dancing has contributed a permanent element of interest, beauty, and sociability to American culture. There are many names for country dancing - North Carolina Square Dances, Alabama Country Dances, Mississippi Circle Dances, Kentucky Running Sets, Kentucky Mountain Square Dances, Big Circle Dances, etc. Each one has its own little outstanding mark and all of them are enjoyable.

In country dancing, home-made music and small groups are the rule. Kentucky Mountain Square Dancing differs from English Country Dancing in such things as honours and a few simple figures which do not occur in

the mountain dancing. Figures used today may be traced back to English children's singing games which in turn may be traced to ancient pagan ceremonies.



In 1917, Cecil Sharp, a great authority on the Country Dances of England, was traveling in America. In Kentucky and throughout the Southern Appalachians, he found an old form of dancing called the Kentucky Running Set. After much close study, Mr. Sharp proclaimed it as one of the oldest and purest forms of English Country Dancing.<sup>9</sup> Apparently, when English Country Dancing was first brought here, it reached the Appalachians, but because these people were so isolated, it never changed.



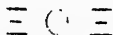
In a running set, couples stand in a circle. A typical form of the dance starts with a circle left. Then the first couple goes to the second couple and dances a figure with them. Next, the first couple goes to the third couple and dances the same figure with them. They continue in this manner around the circle until they have danced with each couple. When the first couple reaches the fourth couple, the second couple starts dancing with the third couple. When the preceding couple reaches the second couple down the line, the next couple starts dancing until each couple has danced around the circle.



Any number of couples may dance in a circle, but it is also done in a square with four couples. When danced in a square, the first couple dances with the second couple, but the second couple does not start dancing until the first couple reaches home position.

The running set is void of any courtesy movements. Couples are numbered one, two, three, etc. counterclockwise around the circle or square.

Square dancing broke up into two basic forms - Western square dancing and Eastern square dancing. The two are similar, but each portrays the personality of its people.



Old time Western dancing is mainly related to Appalachian Mountry country dances. It was influenced by Spanish and Mexican dances in the West and Southwest. People who had traveled west, lived far apart. They did not have time to learn quadrilles and there was no place to dance them. Since they could not do a precise and measured quadrille, they needed something simple in pattern that a man could learn quickly. Thus everything was simplified.



The dress of the cowboy also had influence on what was danced in the West. High-heeled boots were not conducive to skipping, hopping and buze-stepping of many Eastern and Southern dances so a smoother, less bouncy style developed.



Eastern dancing is linked to the New England country dances - contras, quadrilles, etc. These had a formal influence on dancing. Singing quadrilles were especially influential.



Calls to dances were seldom written down. They were carried from caller to caller by the oral route. Fathers told calls to sons and by this method calls came down through history without record. Something was always lost at each step from the original call, until someone else, who liked to keep a continuous patter of words going all the time, filled in with new words of his own. Thus new variations were born.

After the turn of the century, group dancing began to die out. Popular ballroom dances for two took their

place, first waltzes and fox-trots, then jazz and jitterbugging.



Revival of square dancing in America, in the early 1920's may be attributed in large measure to Henry Ford. He said that he preferred old country dances and their tunes to jitterbugging and jazz music.<sup>10</sup> So he hired a caller and old-fashioned square dances were held at Wayside Inn, in Sudbury, Massachusetts, led and taught by Albert Haines, and, later in Greenfield Village, Dearborn, Michigan, under the leadership of Ben Lovett, of Washington, N.H.,



In Dearborn, no one was permitted to dance in Lovett Hall, until he had perfected his style and had mastered the proprieties which the dancing masters of fifty years or more ago demanded of young pupils. Hundreds who applied for admission to join the dance groups here were told that they must first take enough lessons to familiarize themselves with the movements and dance figures as well as correct deportment on the dance floor. This insistence on proper style was one of the most important contributions to the revival of square dancing in America by Mr. Ford.



With this renewing interest, city people on vacation began to drop into village barn dances. Outsiders were seldom taught fundamentals, but they soon caught on to general patterns.



In the 1930's, Lloyd Shaw started to collect the old cowboy dances. He taught them to his pupils in a Colorado high school, and they exhibited them all over the country. These exhibitions were so successful that audiences wanted to join in. In 1939, he wrote his first book on dancing - "Cowboy Dances" - and continued to study dancing and write books until his death. His



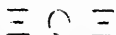
wife, Dorothy Shaw, continues his work through the Lloyd Shaw Foundation.



With improved communications throughout the country, Eastern dancing moved West and Western dancing moved East. In 1940, square dancing was done at the New York World's Fair. Also in 1940, the Rainbow Room atop Rockefeller Center began to hold a weekly square dance night. Square dancing became a nationwide craze.



Magazines devoted to square dancing came out in the 1940's. Recording companies started to publish albums of square dances. Square dancing was now within reach of everyone. All anyone needed was a phonograph, records and four couples to dance because calls were on the records.



Urbanization brought sophistication. The city replaced country phrases with more dignified verse. The city also demanded more activity during the dance. More figures were designed for all members of the set to dance at once. As a result, dancing became more complex and strenuous. New movements were added and callers began calling unexpected variations. This spontaneous combining of parts from established routines became known as "hash". As has become popular, dancers could no longer memorize dances. They had to listen carefully and dance what the caller called.



By the 1950's, it seemed that the cycle had come all the way around. Because of the greater difficulty of figures, one had to take lessons in order to learn them. Clubs were formed so that people would have places to dance regularly. After one had lessons, one

could dance almost anywhere. Standardization of figures made this possible. Fifty to sevent basics were danced for about fifteen years.

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In the late 1960's, experienced dancers and callers were getting bored with "age-old" figures. Callers again made up new figures.

≡ ○ ≡

In the 1970's, it is almost impossible to learn everything there is to know because of the overwhelming amount of material available. There is now a constant turnover of new figures. The old figures are still there, but one must now dance at least once a week to be able to keep up with the new material. Attempts are being made to limit the amount of new material being introduced each month.

≡ ○ ≡

Old-fashioned dancing is still being done in rural areas. Running sets are still being done in Kentucky. New Englanders are still doing contras. And everything is being done in the cities. In other words, all forms of our dancing heritage are being done by various groups through the country.

#### Bibliography

9. Lloyd Shaw, Cowboy Dances, Caldwell, Idaho; The Caxton printers, Ltd. 1952. p. 29.

10. Gene Gowing, The Square Dancers' Guide, New York: Crown Publishers, Inc. 1957, p. 13.

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## THE OLD FIDDLER

A page one story of the Keene Sentinel for 9/27/82

The old fiddler! What has become of him? The dear old-fashioned fiddler of our boyhood, who occupied the one chair in our kitchen, and beat such heavy time to the music on the bare oak floor. Oh! What a whole-soled thing his foot was! No dainty and inaudible pulsation of the toe, but a genuine flat-footed "stomp", whose boisterous palpitations, heard high above the rhythmic patter of the dancers feet, jarred and jingled the little eight-by-ten window panes at his back and thrilled the china on the "cubbard" shelves.

There were no affectations about the old fiddler. His instrument was just a fiddle; he a fiddler, and for this homely reason alone, perhaps, it was the youthful listener felt the vibrant current of the tune in every vein, with such ecstatic spurts of inward mirthfulness at times he felt his very breath sucked up in swirls of the intoxication, as one may feel at lost and caught up swooping down the breezy atmosphere in a long pendulating grapevine swing.

<<->>

And what strange old tunes he played, "Guilderoy" was the name of one of them; the "Gray Eagle" was another, and "The Forked Deer" and "Old Fat Gal" - all favorites. Telling the names over again, in fancy they all come whisking back, and the bottom of the present is knocked out, and peering through a long maelstromic vista.

"We see the fiddler through the dust,  
Twangling the ghost of 'Money Musk'!"

<<->>

We see the dancers scurrying to their places; we feel once more encased in our "best" clothes, and all mechanically our hand goes up again to stroke the bear-greased roach upon our forehead ere we salute our blushing "pardner" who, for all her shining face and chaste and rustling toilet, has still an odor of dishwater clinging to the mellow hands we love to clasp no less.

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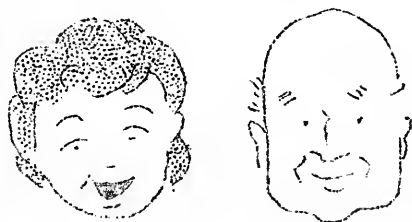
We pause impatiently as the fiddler slowly "roses up" again; we hear the long premonitory rasping of the bow; we see the old man cross his legs with the old time abandon, and with a bewildering flourish of wrist and elbow the frolicsome old tune comes cantowing over the strings like a gamesome colt down a road, and then, "Salute your pardners! Corners! All hands round!" and away we go, too happy to recall the half of the long vanished delight from the old, hopeless and bald-headed standpoint of today, and the magician, the maestro, the old fiddler whose deft touches either lulled or fired our blood in those old days - ah! where is he?

<<->>

We wander wearily in quest of him. We do not find him at the banquet, the crowded concert hall, the theatre. They do not want him in the opera. The orchestra

would blush to have him there. In all the wide, wide world he had nowhere to lay his head, and so the old musician wandered on, simply because

"His instrument, perhaps, was made  
Afar from classic Italy.  
And yet we sadly, sadly fear  
Such times we nevermore may hear,  
Some so sad, and some so gay,  
The tunes Dan Harrison used to play"



There's nothing like a little trouble to find out who your friends WERE!

There's no fool like an old fool. You just can't beat experience.

A grandmother is a baby-sitter who doesn't raid the ice box.

"My secretary is a joker  
When I hollered, "Call my broker,"  
She just answered with a yawn,  
"Right away, sir, stock or pawn?"

The bathtub was invented in 1850 and the phone was invented in 1875. That means that for 25 years people could sit in the tub without hearing the phone ring.

Nothing seems to make it harder to remember campaign promises than getting elected.



## I WALK THE ROAD

## AGAIN - AND



by NORMAN CAZDEN

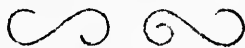
## AGAIN

(From a paper prepared for presentation at the sessions of the Society for Ethnomusicology held in Toronto, Ontario, on 2 December, 1972).

The late George Edwards claimed that his song - "I walk the road again" had been made up by his father, Jehila "Pat" Edwards, and that it was based on his father's personal experience. Judging from the many local references of the text, the true-life details, the mode of living vividly described, and judging also from the negative evidence that no trace or portion of this text has turned up thus far in relevant places, there's good reason to accept this statement as valid, with respect to the words of the song.

But as regards the tune, which is our focus of interest, the traditional singer of course does not use the expression "made up" or even "composed" to mean the creation of an original melody. In his conception it means the setting or the fitting of the words to an appropriate traditional tune, with whatever adaptations and adjustments seem necessary. Presuming that the tune was not newly devised in the art-music sense, by Jehila Edwards, the history of the song, where the tune came from and how one finds out, became the problems pursued here. Our data begin, however, with more than one tune.

The first notation from George Edward's singing of "I walk the road again" was made by Herbert Haufrecht - during the summer of 1941 on the occasion of the Second Folk Festival of the Catskill Mountains, sponsored by Camp Woodland at Phoenicia, New York. That notation was photoprinted, along with other songs of George Edwards, Etson Van Wagner and Marvin Yale, in the second issue (1942) of Camp Woodland's annual booklet Neighbors. By that time, Haufrecht had already taught the song to a number of the young people of Woodland who performed it at the Third Folk Festival, 1942. The relation between such direct and "feedback" treatment is discussed in a brief article "Folk lore as a living force," by Louis C. Jones, appearing in the same issue of Neighbors.



I heard George Edwards sing "I walk the road again" on numerous undocumented occasions between the summer of 1943 and the singer's death on 3 February 1949. Acknowledging that no two renditions by the same singer of the same song, or even of any two verses of that song within one rendition can be identical in minute detail; and acknowledging that I made no notation of such subsequent performances, in a period and in a situation when recording was not feasible; nevertheless I can assert that there were no significant differences in these later performances from Haufrecht's presentation, which can accordingly be taken as definitive. It is of suggestive value as to the significant identity of a tune, though not decisive as evidence for its details, that George Edwards himself was quite delighted to hear his song repeated by others taught it by Haufrecht, and positively agreed that they "had it right."



The notation of the song by Haufrecht was subsequently published in People's Songs; in Round The World Folksing, edited by Herbert Haufrecht; and, with piano accompaniment as well as with some minor variants, in

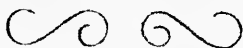
my Abelard Folksong Book. Haufrecht has adapted and developed the tune in his band score Walkin' The Road. This notated form of the song, with my harmonization, has been issued in the now out-of-print recording Catskill Mountain Folk Songs, sung by Robert DeCormier. A somewhat garbled version of the tune and text, with incredibly illiterate guitar chording, appeared in Sing Out, and despite my written protest of this mishandling for which acknowledgment and apology were made, the same erroneous page was photoprinted without correction in Reprints From Sing Out. Finally, to complete the tracing of re-surfacings of the song from this initial notation, Kenneth S. Goldstrin has advised me that the song had been "collected" also in Salt Lake City, Utah, in substantially the original form, but that it proved to have been learned from a Camp Woodland source. I may mention that I have heard it sung by Pete Seeger, who was a frequent visitor to Camp Woodland, and I have a taped performance by John Cohen, of the New Lost City Ramblers, sung when he was a counselor at Woodland in 1952.



To complete the known initial sources of the song, two and perhaps three independent registrations of "I walk the road again" directly from the singing of George Edwards can be cited, none of which seem to have engendered further channels of transmission. First, it seems probable that George Edwards's singing of it had been recorded, as early as 1938, and hence prior to Haufrecht's notation, by Herbert Halpert, Indiana University's Archives of Traditional Music lists, among its three pre-1954 collections deposited with them by Halpert as #218, 220, and 221, a number of songs from George Edwards and others of the Edwards family. Among these, identified by tape nos. ATL 629.9 and 620.10, the Archives catalog lists the title "I'm a poor unlucky chap," which is quite evidently the first line of our song. Though as far back as 1948 Halpert had rebuffed our appeals for a sharing of information on field work in New York State song lore, so that Haufrecht and



I could then describe only our independent results, upon learning of this specific Archives listing I have twice requested Halpert's permission to hear this recording for verification and comparison, but in more than five years I have had neither the permission nor the courtesy of a reply. Nevertheless, there is reason to believe that this inaccessible item is indeed the song under discussion, and that it does not differ substantially from the later renderings.



Second, there may be a lost recording of the song, made in 1939. During 1946 or 1947, Asch Records issued without permission from or even notification to the singer, two of George Edward's songs, "The bonny laboring boy" and "The banks of Sweet Dundoe," on a 78-rpm disc, included in a mixed album labelled simply "Ballads, Asch 560, now out of print. These had been taken down in a recording session during Edward's now famous visit to New York City in 1939, when he got lost in a bewildering environment, eventually recognized the George Washington Bridge, and himself walked the road again back to the Catskills, some 125 miles. It remains possible, even likely, that during that 1939 session Asch had also taken down "I walk the road again." But there seems no way of determining this. For Moses Asch informed me, after much search and inquiry, that no listing or other indication from that session seems to have been kept; that filing or preservation of data or of "safety" copies were haphazard or nonexistent; that the recordings had likely been made on the glass-acetate discs common at the time; and hence that if the discs still remained in some unidentified storage place there was little chance they would be intact.

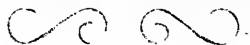


But a third recording of George Edward's singing of this song was made at Camp Woodland in August, 1944, by Ben Botkin, on an acetate disc now preserved and a-

available at the Library of Congress Folksong Archives as Disc 775A. Its transcription demonstrates vividly, the singer's range of tune variation which forms our primary interest here, along with his comparable variation of the text. In making audible our documentary substance, and bearing with the inadequacies of what is technically a "fifth generation" tape copy, perhaps the listener, unaccustomed to Edward's singing had best be cautioned that the singer was perhaps 75 years old at the time, had no teeth, and had some difficulty breathing ever since a lumbering accident had crushed in his chest years earlier. His noticeable slurring over the text is in no part attributable to aging, but it also bespeaks a casual ease in awareness that the audience then present already knew the song well.

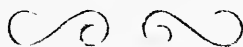


Before we leave the native form of our tune, however, it is important to observe that George Edwards used variants of the same tune for two other of his songs, and that when queried about the resemblance, he agreed that these tunes were alike. One of these was "The Merrimac", more commonly known as "The good ship Cumberland," recognizable to folklore students as one of the broadside texts commemorating the Civil War naval engagement, found occasionally in the lumbercamp tradition to which Catskill music largely belongs, though not as much a pervasive favorite as its alternate but different text, "The 'Cumberland' Crew," which Edwards also sang. To my knowledge, there is no other notation or recording of this Edwards song, which I hope will appear shortly in the planned complete publication of the Camp Woodland Collection.



The other song of George Edwards with the same tune is "The Albany Jail." This has excited more interest because, just as with "I walk the road again," it was declared by the singer to report an actual experi-

ence of Jehila "Pat" Edwards, the singer's father, and to have been composed by him. That claim is shown to be considerably exaggerated, to use Mark Twain's eloquent phrase, since a much more complete text, tied to a tune of similar cast, has turned up in Ontario, with the title "The Soo St. Mary's Jail." Mrs. Fowke is perhaps needlessly generous in her discussion, for she accepts as definitive my earlier claim, then lacking further in dictation, that it was a local Catskill song, even though her informant and others had no good reason to believe it of Ontario origin. At this time, observing also that neither of the place names, Albany or Sault Ste. Marie fit properly to the time, I would judge that if the more complete Ontario text were not shown to be the earlier setting, it is more likely that both versions derive from some still unrecovered original, perhaps with an Irish locale. I have a tape of George Edwards's version of "The Albany Jail" as it appears with my article "Catskill lockup songs", and I am glad to be able to present also my taping of the song made in August of 1948.



It is during discussion of "The Albany Jail" in the article cited that I last stated in print my finding that the tune strain was to be found only in two other songs mentioned, both also sung by George Edwards. One of the tunes demonstrates plainly enough the incorrectness of that judgement, which forms the chief point of this paper; but it was not the first proof of my error, and in turn that error was not newly made. In the notes to "I walk the road again" published in my "Abelard Folksong Book" in 1958, though written in 1955, I implied the same uniqueness of tune; cited no references for tune resemblances, such as I had carefully indicated for many other songs in the same collection; and wrote: "The tune here has also been used by George Edwards in his version of "The Merrimac" and "The Albany Jail," the latter also pertaining to a local setting.

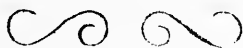
The tune has distinctly Irish traits, but it's also strongly individual in its angular formation and strange modal effect." That same statement appears on my jacket notes to the Stinson record Catskill Mountain Folksongs. Further, in my paper "Regional and occupational orientations to American traditional song," "I walk the road again" is listed as #63 of the Camp Woodland Collection. An examination of my collation keys and tables shows that the song was eliminated from consideration as of any value to a comparison of sources and provenance, on the ground that neither the text nor the tune had demonstrable relatives beyond the Catskill region, and for that matter beyond the personal repertory of George Edwards. The process by which those claims of mine were upset may be deemed the instructive moral of the present discussion.



The first indication I received that my strong hint of a unique tune, vaguely of Irish antecedents, went beyond the admittedly negative evidence, came from Edward D. Ives, whom I first met at a conference on Folklore of the Northeast sponsored by Old Sturbridge Village, Massachusetts, in 1960. When I had presented the song and declared that I had found no relatives of the tune, other than from George Edwards in two other songs, Ives kindly informed me that a widely known song of the lumbercamp tradition, by Larry Gorman, called "The good old State of Maine," sounded to him like the same tune, and his singing of it on the spot showed me at once that he was right. A transcription of his tune is published in his (Ives) book Larry Gorman. Another traditional rendering of "The good old State of Maine" appears in Songs of Mizumichi, and the recording of that version shows it also to be a variant of the same strain, as indeed I was quickly advised at that very conference by Louise Manhy.

Upon my conceding at first hearing that Larry Gorman's song was set to the same basic tune as "I walk

the road again," both Ives and Charles Paton, while claiming no specialized musical competence, reported that a closely similar tune might be heard in a song of Irish origin called "The turfman from Ardee," recorded by Margaret Barry. Accordingly I obtained this disc, from which the rendering heard, shows that the information was precisely correct.



Still during that cordial and relaxed discussion session, Helen Creighton also informed me that she had heard just such a tune for a number of songs, mostly referable to the lumbercamp tradition prevalent in the Northeast region (comprising northern New England and the Maritime Provinces of Canada), the cultural ties of which I had myself stressed as significant to the regional "pocket" I believed to characterize Catskill lore. It may be instructive to observe that none of the kind people mentioned who undertook to lead me from error posed as music experts; they had merely kept their ears open.



It hardly requires further stress though it is useful to set down its details, the evidence that poured into my hands, demonstrating that the supposedly unique melody of "I walk the road again" was, like so many others of the lumbercamp repertory a "general utility tune" (to use Phillips Barry's happy phrase), probably of Irish origin, as had appeared from its internal style, and likely to turn up with numerous texts. Here are a few of its undubbed forms I have observed, in addition to those already mentioned, since my initial error was so cordially corrected:

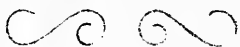
Three tunes in Helen Creighton: Maritime Folk Songs - "A maid I am in love", "The banks of the Nile" and "The Springhill mine disaster." The first of these might have been deemed remote, were it not for its similarities to the third:

Three tunes in MacEdward Leach: Folk Ballads and Songs of the Lower Labrador Coast - "Pat O'Donnell", "Canadee -I-)" and "Lonely Waterloo."

In Edith Fowke: Traditional Singers and Songs from Ontario - in addition to "The Soo St. Mary's Jail" noted above, another song, "Save your money while you're young." Since the latter is the identical rendering later transcribed by me independently, I cite the latter transcription with the delighted observation that it differs only trivially from Peggy Seeger's notation in the earlier volume.



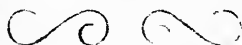
In Edith Fowke's 1970 publication called, there is also a very similar tune for "Young Conway," with the important variant that the b phrases cadence on the high keynote rather than on the dominant. As we listen to the tune let us evaluate in what degree such significant deviation might point to separate origins, weighed against the almost certain common derivation evident in the a phrase. And if we do accept this as a true cousin of our model tune, it remains harder to decide whether still another tune reported in the same book is, or is not, merely a more distant relative. It is called "The river in the pines," and while its a phrase seems clearly similar to the family under examination, the b phrases seem quite other, and the a phrase does not return at the end.



Remarking on the phrase pattern of our tune makes it of further interest that A.L. Lloyd offers a near relative of this very strain, "Johnny Sesson" as a typical example of the abba "come-all-ye" form characteristic of the traditions among some others, "of the loggers of the northeastern woods."

But closer to home, in the musical and textual as well as in the geographical sense, is "The 'Cumberland'

and the 'Merrimac', the source of which suggests a possible direct link with the singing of George Edwards. It was collected by Ezra "Fuzzy" Barhight, who had been a lumberman in northern Pennsylvania and southern New York State, thus at least in the neighborhood of the Catskill region. That locale, as well as the specific text stemming from the same broadside (the text cited begins with what forms the 2nd stanza of George Edwards song), ought to have alerted me to the likelihood that the tune strain might also be similar to Edward's tune. Indeed it is, at least for the b phrases, while the a phrases appear sufficiently uncertain in contour to have emerged, perhaps, from the same presumably earlier original. Stated conversely, the likelihood that two such settings of the same text had been constituted within a fairly small area and time, and in a scene notable for annual migration and song-swapping, converging to this extent, yet quite independently of each other, is fairly small, and is to be thought more than negligible only because the different singers all carried with them the same stock of "general utility" tunes.



Finally, the most recently available relative of our tune to come to my attention is the song "Johnny Bull, Irishman and Scotchman", in Helen Creighton's Folksong from Southern New Brunswick. That publication wisely includes some sample discs of the song, including this one.

- to be continued -





## SPECIALIZATION?

by HAROLD & LILL BAUSCH  
in "AMERICAN SQUARE DANCE",  
July, 1976

Has the day of "Specialization" come to square dancing? It may well be that it has. Time was when a caller was a caller of square dances - and that was that! A dancer did all the dances that a caller called - and that was that. However, now we have such a wide variety of types of square dancing that callers and dancers alike are choosing the type they want.

I find this hard to enjoy, for it is a devisive thing. Too often we find that the "high frequency dancers", those who dance two or three or more times a week, just don't enjoy dancing with the once-a-month dancer. Now don't jump at me - I know most aren't that way, but some are.

We know that any type of hobby must continuously offer a bit of a challenge to hold its interest, and so the new calls and new figures do have a place. However, the use of new calls exclusively to hold interest is becoming more of a challenge than it is of value. Caller-lab is to be congratulated on recognizing this and doing what it can to hold down the excessive release of new calls. Still, with all the note services and maga-



zines publishing new calls as they are produced, we find each caller using the new ones he feels are interesting, and the dancers going out to various callers are getting hit with so many calls that it is "mind-boggling!" To make it even worse, the dancers come to their club caller and ask him to do each call they've heard from every caller they've danced to. Can you imagine how many new calls are propagated that way?

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Callers find it difficult to keep up; dancers find it difficult to keep up. Dancers quit - callers quit! Frustration reigns supreme! It is amazing that our numbers do continue to increase as they do. In my humble estimation, square dancing is on the upswing and our numbers are probably 25% greater now than they were five years ago.

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This, then, has to mean that somewhere along the line someone is holding the ship steady. How? By using good judgement and refusing to be pushed into things that shouldn't be, and by continuing to make square dancing fun. Who? Well, mostly it is the local caller - the fellow who, night after night, calls the local club dances, not necessarily the fellow who gets the lime-light or an excessive amount of praise, but the steady fellow who keeps the clubs going so they can afford to hire some "Hot Shot" from out-of-state for their special dances.

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I make these statements without hesitation because I have the opportunity to play both parts. I know from personal experience how difficult it is to keep up with the new, without losing the good of the old. I know how difficult it is to go from beginner level one night to

advanced workshop the next, to club level the next, to one night stand the next; and often do two types in one day because of afternoon program and an evening program with two different groups.

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Oh yes, speaking of challenge, your modern day caller has it all right! And the challenge is to be very versatile, or otherwise he will have to specialize in one type of calling. Most of us do not want to be limited to any one level because we don't want to give up our friends in any group - nor do we want to say goodbye to our dancers once we have taught them. Teach them to walk, and you want to be with them when they run, too.

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An added thought.....How would a caller describe the "ideal dancer"? He is one who enjoys all levels of square dancing and lets his fellow dancers and the caller too, know that he is having fun! Come to think of it - - dancers might like that kind of a caller, too!

\*\*\*\*\*

Don't forget the DON ARMSTRONG Contra Dance Institute!! Thanksgiving Weekend, November 25-28, 1976. Ramada Inn Binghamton, N.Y. Others on staff are Bill Johnston, and Angus McMorran. Information from: Bill Johnston, Box 523, Skippack, Pa. 19474.

The First Annual New Hampshire Gathering of the Scottish clans will be held at the Loon Mountain Recreation Area on Sunday, August 1, 1976. under sponsorship of the Murray Clan Society. Highland & Scottish Country Dancing - live music. Bag piping and singing. Contact: Mrs. E. Murray Lenthall, 37 Blanchard Rd. Cambridge, Mass. 02138.

\*\*\*\*\*

# FOR SALE

Heritage Dances of Early America - \$5.50  
by Ralph Page

The Country Dance Book - \$5.50  
by Beth Tolman & Ralph Page - reissue of 1937 original

Modern Contras - \$3.00  
by Herbie Gaudreau

A Choice Selection Of American Country Dances Of The  
Revolutionary Era - \$3.00  
by Keller & Sweet

Swing Fellow - \$1.50  
by Ed Moody

The Ralph Page Book Of Contra Dances - \$1.50  
by Ralph Page - 22 dances plus music

A Collection of German & Austrian Dances - \$1.50  
as taught by NELL & Gretel Dunsing

Square Dances From A Yankee Caller's Clipboard - \$5.00  
by Louise Winston & Rod Linnett

The Southerners Plus Two Play Ralph Page - \$5.50  
An LP of music suitable for contra dancing

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# SQUARE DANCE WEEKEND

at THE INN AT EAST HILL FARM, TROY, N.H.

November 5, 6, 7, 1976

WITH

ROGER WHYNOT - New England Squares

GEROME RODDSON - New England Squares

GEORGE FOGG - English Country Dances

RALEH PAGE - Traditional Contras

The weekend opens with supper, Friday evening, November 5th. Closes with noon, 1st Sunday, November 7th.

All the squares and contras will be in Traditional New England Style. The English Country Dances will be easy to medium difficulty. Not difficult enough to scare a person, and not so easy as to bore him.

More information and flyer by writing:

Ralph Page, 117 Washington St, Keene, N.H., 03431

\*\*\*

# ANNUAL FALL CAMP

at THE INN AT EAST HILL FARM, TROY, N.H.

September 7 - 12, 1976

WITH

GORDON TRACIE - Scandinavian Dances

ADA DZEMIANOWSKA - Polish Dances

CONNY TAYLOR - General Folk Dances

DICK LEGER - Squares

RALPH PAGE - Contras & Lancers

Fall Camp opens with supper - 6:30 p.m. Tuesday, September 7 and closes with noon meal, Sunday, Sept. 12.

This is one of the great folkdance camps on the East Coast! Further information by writing to:

ADA PAGE, 117 Washington St. Keene, N.H. 03431.

\*\*\*

### WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old Dance & Festival programs, Convention programs. Don't throw them away. Send them to me. I collect them as part of a research project. ALSO, any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

Ralph Page  
121 Washington St.  
Keene, N.H. 03431

\*\*\*\*\*

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2-7144

\*\*\*\*\*

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\*\*\*\*\*

DUKE MILLER CALLS SQUARE DANCES EVERY SATURDAY NIGHT IN FITZWILLIAM, N.H. TOWN HALL. also LABOR DAY NIGHT IN FRANCESSTOWN, N.H. TOWN HALL.

\*\*\*\*\*

The Canadian Folk Dance Record Service carries a full line of "DANCE ISRAEL" and also Ben Trachten's book -- TRADITIONAL CANADIAN DANCES. Write for listings.

185 Spadina Ave. Toronto 2B, Ontario, Canada

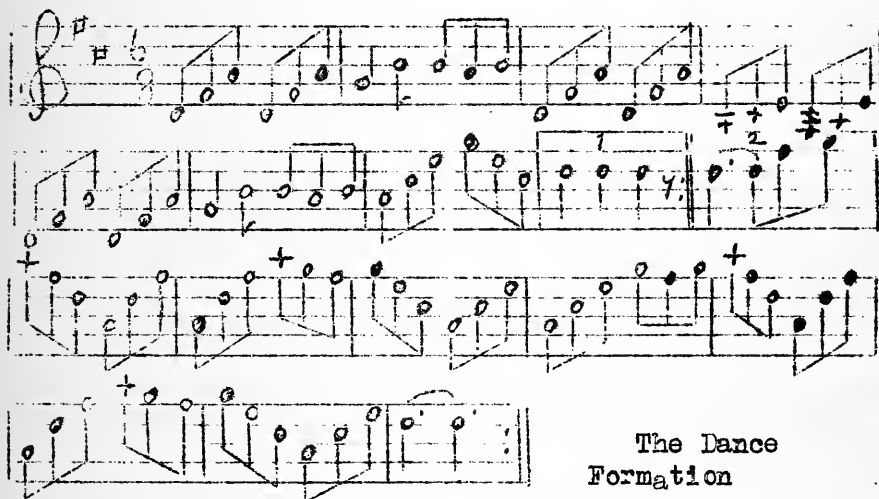
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# CONTRA DANCE

## DORCHESTER MARCH

From "Heritage Dances of Early America"

Suggested music: "Behind the Old Briar Patch" played by  
Viv Virgili on Folkcraft #1438



The Dance  
Formation

Any even number of couples in a set. Couples 1 - 4 - 7  
active. Do NOT cross over

Active couples down the outside and back  
Active couples cross over and go down outside two  
couples; up the center with partner, cross over  
to original side to cast off (man with man etc.)  
Top three couples circle six hands once around  
Then circle four with the couple below once around  
And a left hand star with the couple above once around

Continue dance as long as desired.

# SQUARE DANCE

## LONG POND CHAIN

A traditional-style New England square created in 1961, by the great Rod Linnell. It is one of the dances in "Square Dances From A Yankee Caller's Clipboard", a collection of Rod's dances gathered together and published by Louise Winston.

Music: "Snowflake Breakdown" played by The Fireside String Band, on F & W Records.

### The Dance

Couples one, two and three circle six hands round  
Same three ladies triple grand chain while the  
Odd couple promenade  
Four ladies grand chain  
All swing partners (optional and not a long swing)

With no chorus break, repeat the figure immediately for couples two, three, and four; three, four, and one; four one, and two.

### Explanation

Couples one, two and three circle six hands around being sure to end the circle when couple one is on home position.

The same three ladies star right, passing partner and the next man and each going to the man who was her corner in the three-couple circle. He turns her as in ladies chain and sends her back into the star. Each lady then stars to the other man who is not her partner. He turns her as in ladies chain and sends her back into the star, which now turns until the ladies are back to



their original partners who turn them home.

Meanwhile, as the other three couples are doing the triple grand chain, the extra couple promenades counter-clockwise completely around them. This call should be given after the others start chaining, so that the odd couple will have just time enough to complete their promenade when the others complete their chaining, thus moving all four ladies into the next figure without pause.

When the four ladies grand chain over and back, instead of the usual turn at the end of the grand chain, the ladies walk right into a swing with their partners.

At the end of the explanation, Louise adds: "This dance times so smoothly that dancers, having learned it, enjoy dancing it without calls. The odd couple can then time their promenade to end at exactly the right moment to send the lady into the four ladies grand chain without a pause. This timing challenge to the odd couple is part of the fun of the dance, and it encourages dancers to pay attention to the music. Thus, although the figure is not difficult, it is a favorite with expert dancers because of its challenge to their ability to phrase their dancing so that the ladies move continuously - in a flowing, unhurried pattern."

It was danced first at the Country Dance Society's weekend at Long Pond, Massachusetts, in 1961.

\*\*\*\*\*

When it comes to spotting the other fellow's shortcomings, it seems that everyone has 20/20 vision.

Not all children disobey. Some are never told what to do!

Someday they will invent a TV set that interferes with the neighbor's power tool.

\*\*\*\*\*

This may, or may not, be a true folk song. It depends a lot on your viewpoint. We only know that it was a favorite song at Kitchen Junkets.



Chorus :

**Bold and undaunted stood bold Brennan on the moor;  
Brennan on the moor, Brennan on the moor,  
Bold and undaunted stood bold Brennan on the moor.**

A brace of loaded pistold he did carry night and day,  
He never robbed a pcor man all on the King's highway;  
But what he'd taken from the rich, like Turpin and  
Black Bess,  
He always did divide between the widows in distress.

Chorus: Bold and undaunted, etc.

One day he robbed a packman, and his name was pedlar

28717

They travelled on together til the day began to dawn. The pedlar found his money gone, likewise his watch and chain:

He at once encountered Brennan and he robbed him back  
again.

Chorus :

When Brennan saw the pedlar was as good a man as he,  
He took him on the highway his companion to be;  
The pedlar threw away his pack without any delay,  
And proved a faithful comrade until his dying day.

Chorus:

One day upon the King's highway as Willie he sat down,  
He met the Mayor of Cashel just a mile outside the town;  
The Mayor he knew his features bold: "O you're my man,  
said he:

I think you're William Brennan, you must come along o' me.

Chorus :

But Willie's wife had been to town provisions for to  
buy.

And when she saw her Willie she began to sob and cry;  
He said: "Give me that tenpence!" As quick as Willie  
spoke,

She handed him a blunderbuss from underneath her cloak.

**Chorus:**

Now with this loaded blunderbuss, the truth I will  
 unfold,  
 He made the Mayor to tremble and he robbed him of his  
 gold;  
 A hundred pounds was offered for his apprehension there,  
 But he with horse and saddle to the mountains did  
 repair.

S C :

Chorus

He lay among the fern all day, 'twas thick upon the  
 field,  
 And seven wounds he had received before that he would  
 yield;  
 He was captured and found guilty, and the judge made  
 his reply:  
 For robbing on the King's Highway you're both condemned  
 to die.

Chorus:

\*\*\*\*\*

The Lawrence V. Loy Memorial Fund is providing scholarships this year to several New Englanders to attend the Christmas Country Dance School in Berea, Kentucky, Dec. 26 through New Year's Eve. Full tuition is offered to applicants who are selected. Transportation and lodging are not included. If interested contact Ted Sanella, 493 Worcester St. Wellesley, Mass. 02181.

Labor Day Folk Dance Weekend, Sept. 3-6, 1976 at Holiday Hills, Pawling, N.Y. led by Steve Zalph with guest teacher Danny Uziel. Write Steve Zalph, P.O. Box 174, New York, N.Y. 10016.

14th Tennessee Octoberfest, October 8-9-10, 1976, with Steve Zalph, Mike David & Greenspan Goodfriend. For information write: Dr. Bernard Kaiman, 250 East Main St. Jonesboro, Tennessee, 37659.

\*\*\*\*\*



## FARMER'S FROLIC

by D.R. PROPER

Farm life of a century ago was often monotonous and lonesome, but it had its frolics and its outings into which the farmers and their families managed to pack considerable wholesome fun.

Work itself supplied some opportunities for merry-making, although there was not much amusement in holding a plow, following the harrow, hoeing corn, "sprouting", or in picking up stones.

<<->>

Sheep washing and shearing in the spring were some times considered in the light of a diversion, and haying could be the source of jollity in spite of the hard work. Corn huskings and apple paring bees were frequently social events of some importance.

Aside from these homely festivals of labor, there were occasional holidays - a day for berrying, generally in some pause of harvest; a nutting excursion in the autumn, and now and then a hunting or fishing holiday. The Fourth of July and "General Training" of the local

militia were high days on the farmer's calendar. The circus also tempted him to town once or twice a year, unless his principles were very firm, and the traveling menagerie, wholly uncontaminated by the wicked clown and the enticing acrobat, offered him an occasional glimpse of zoological wonders.

<<->>

And when we think of spelling bees and singing schools, of sleigh rides in the winter, we are constrained to admit that the farmer's life was not, in olden times, altogether dull and joyless.

<<->>

Among the most anticipated diversions for country folk was a neighborhood dance, frequently called a "kitchen junket", from the fact that they were held in this, the largest room in most farm homes. Once the word was out, little urging was needed to gather quite a company of neighbors and friends for an evening of song and dancing.

<<->>

Although the Puritans of early Massachusetts took a dim view of music in general and dancing in particular, the settlers of New Hampshire were under no such stern legislation once they ventured beyond the limits of Bay Colony jurisdiction, and became known as the "merry" Puritans of New England.

<<->>

Every neighborhood had its fiddler, whose merits and abilities were stoutly defended against rival claims from other regions. Generations of such talented musicians and dance callers enlivened rural life without benefit of conservatory or score.

Dances were learned by children taken to such neighborhood "junkets" as well as from dancing masters who toured New England teaching dancing schools for terms of a few weeks, generally climaxed by a public ball. Students have spent lifetimes searching out the origins of country dances, many related to British folk dances.

<<->>

Keene's first dancing school was conducted during the winter of 1798-1799 by "Master Burbank" of Brookfield. Dana Parks taught another opened in November 1807, and Timothy K. Ames advertised one in December 1818. For one or another of these Keene's printer and publisher, John Prentiss, issued a manual with the title, "The Dance Instructor, Containing a Collection of the Newest Cotillions and Country Dances." Its exact author or compiler is unknown, and it is among the rarest of Keene publications.

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#### THANKS TO:

Randy & Rodney Miller, their new LP "Sattles in the Air".

Mrs. Robert Treys, dance music.

Linda Bradford, Program of National Square Convention Program.

Glenn Nickerson, Washington State Convention Program.

Rachel Boone, California State Festival Program.

Somebody, Kentucky Dance Institute Bicentennial Ball Program.

Mr. & Mrs. Joe Hritz, dance & folklore items.

Mr. & Mrs. Lou Hyll, dance items.

Mr. & Mrs. Dan Foley, Canadian Club.

Died: April 9, 1976, John Lovinger

\*\*\*



## IT'S FUN TO HUNT

The following items are from the pages of The New Hampshire Sentinel, a newspaper published continuously in Keene, N.H. from 1798 to date. We find these old-time dance items of interest.

5/10/83 Walpole:— Another grievance - our town hall is too old, hallowed by too many pleasant associations to be disgraced by such a dance as came off in it one night last week. It was advertised for the hours between nine o'clock and two o'clock a.m. nobody seemed to know anything about it; but the posters announced that "Huntoon's Band" would be present, "Tickets 50 cts", if the attendants had confined their racket within the walls of the hall, the disgrace had not been so deep, but when in the street, night was made hideous by yelling, howling, and abortive attempts at singing. Someone said they were not intoxicated, only a little full; if such singing is a specimen of their capacity for song, we earnestly recommend them to attend a cat concert and improve their style. Town officers are custodians of the town's property, and we hazard an opinion that there is not another town hall in the State that could be hired for a dance from nine o'clock till two o'clock in the morning.



5/23/83 Hinsdale:- In your last issue your Walpole correspondent "hazards the opinion that there is not another town hall in the State that can be hired for a dance from nine o'clock till two in the morning." Let him come down here and he can see the best town hall in the State used for dances under church auspices and they don't even think of closing before four a.m. either. And it's all right, too! And it pays. And as to howling yelling, and similar recreations we can beat Walpole all hollow - in fact we do not admit that Hinsdale can be beaten in anything.

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5/30/83 Chesterfield:- We don't boast of the best town hall in the State, but "G.A.R." or any other responsible party can hire it for dancing, "till broad daylight", if they so desire; but howling and yelling would need to be imported, as local talent doesn't furnish that kind of music.

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6/6/83 Home & State News:- Farr's pavillion, Chesterfield Lake, is to be opened Saturday, June 9th, by a promenade and broom drill.

6/13/83 Chesterfield:- A large party attended the opening of F.H. Farr's pavillion on Saturday. A "broom drill" by a platoon of young ladies from Brattleboro was a feature much admired.

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6/27/83 Winchester:- The opening celebration at Forest Lake last Friday evening was a very successful affair. About fifty tickets were sold for dancing. The Pavillion, 50 by 30 feet, which Chas. Seaver has erected, furnishes excellent facilities for roller skating and dancing.

7/11/83 Chesterfield:- Festivities at Lake Spofford com

menced on Tuesday evening with a grand dance. Some 4000 or 5000 were present on Wednesday. Music and dancing, forming the chief attraction, afternoon and evening at Beathouse and Picnic Point pavillions. Brattleboro orchestra furnished the best of music at both places.

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7/25/83 City News:- Long article about a new summer hotel being built by "the Fosters on Belle (alias Huggins) mountain.....a large hall for dancing, etc. is to be finished off upon the fourth floor."

Chesterfield:- The hop at Farr's pavillion Saturday evening was largely attended; music by Higgins & Burnetts Orchestra. July 28th Brattleboro Military Band will furnish music. There will also be dancing at Mr. Wood's pavillion at Picnic Point the same evening.

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8/1/82 Chesterfield:- About twenty-five couples attended the dance at Picnic Point House, on Saturday evening in spite of the heavy shower which probably kept at home a much larger number, and had an enjoyable time. Lily, the tiny daughter of the proprietor, Mr. Woods, wins all hearts by her taking ways and pretty dancing.

8/29/83 Dublin:- Last Friday evening the Misses Monroe and the Keene company at the Morse cottage gave a social party and dance at the town hall, much enjoyed as we are told.

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9/26/83 Winchester:- About forty couples attended the dance at Forest Lake last Friday evening, which was got ten up for the benefit of Charles Seaver.

10/24/83 City News:- The annual concert and dance given by the Deluge Company at city hall was a great success. The concert was given by the Salem band and their play-

ing is very highly spoken of by all who heard their selections. The gallery and floor of the hall were well filled with people during the concert. When the dancing was commenced, the floor was crowded, and the dancers continued to occupy all the available space until a late hour. The Deluge Company realized \$150 from their entertainment.

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10/31/83 Fitzwilliam:- Last week Tuesday Mr. E.A. Nutting celebrated his seventeenth wedding anniversary and dedicated his new house with a grand "house warming." About a hundred relatives and friends were present and passed a happy afternoon, winding up with a grand supper at six p.m. The East Jaffrey Cornet Band furnished music for the occasion. In the evening Mr. N. marched his guests down to the town hall and treated them to a dance. Here all had a splendid time and the party did not break up till far into the night. Mr. Nutting and his wife received many valuable presents and all their friends unite in wishing them success and a long happy life.

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10/17/83 Hinsdale:- The second annual meeting of the Maplewood Trotting Park Association took place on Tuesday, October 9th.....The Brattleboro Military Band furnished most excellent music at the park grounds and in the hall in the evening. The grand ball at the town hall in the evening, under the direction of the association, was a great success; there were at least eighty couples on the floor dancing to the fine music.

11/21/83 Fitzwilliam:- The first of a course of dancing assemblies was held at the Cheshire House hall on the 12th. Good music was furnished, but the attendance was small.

11/28/83 City News:- A grand Masonic ball is proposed to take place sometime in January.



## CARING FOR YOUR RECORDS

Homeyer's Music Co. of Boston, says:

Any chance of success in flattening of warped records, LP's. etc. depends upon how badly, and how long they have remained warped.

If they are only slightly warped, place the record between two pieces of strong cardboard and place several heavy objects such as large encyclopedias, dictionaries, etc. over the entire record and allow it to set for a month. This sometimes helps. If the record has been warped by being left near a radiator or other heating unit, there is little that can be done. Sometimes, if the record is not too seriously warped, it may be placed between two pieces of glass and the glass heated VERY SLOWLY; however, if the record is badly damaged it would be impossible to do this.

The obvious solution, of course, is to prevent this in the future by keeping records in their jackets and album covers in a record file or cabinet; standing upright - not flat!

Handling each disc with the fingers on the under-side label and the edge of the disc in the crook of the thumb, keeps the most destructive element, body oils, off the record. Even so, the disc is still subject to the inevitable degradation of air-borne dust and grit and the accumulations from heated air and tobacco smoke. These are drawn to the record surface by the static electricity in the turntable operation. We don't even want to think about the slob who drops ashes, food and drink on the discs. Soap and water are good for washing people, not records. In fact, any foreign substance is going to break down the integrity of the record.



If you **MUST** clean a record, the least-offensive method is to apply a solution of six parts distilled water and one part isopropyl alcohol (from your pharmacist). Apply only to the "gummed-up" deposits with a plush pad or gift-wrap type tissue paper (don't confuse this with facial tissue). Tap water leaves spots and soap leaves scum. Even the solution given here will start to break down the composition of the record surface, but it's the least offensive method. The modern record, left as close to the manufacturers' condition as possible, by careful handling and storage, should last a very long time.

This has nothing to do with caring for records but -----if you are hunting for out-of-print items, try Record Hunter, 507 Fifth Ave. New York City, where sometimes it is possible to pick up old discontinued discs.

\*\*\*\*\*

People who wonder where the younger generation is headed for would do well to consider where it came from.

They're perfect for each other. His aim in life is to make a lot of money and her aim is to spend it.



## WHAT YOU MAY NEVER HAVE KNOWN ABOUT NEW ENGLAND

It was the duty of "Tything Men" to detain travellers on the highways on the Sabbath unless it could be shown that such travel was necessary.

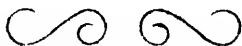
In 1741, New Hampshire passed a law making it a crime to kill a deer between Jan. 1, and Aug. 1, and deer reeves were appointed to enforce the law.

Notice posted on the door of Rockingham, Vt. Meeting House, March 15, 1804. "Notice - John Parkes Finney and Lydia Archer of Rockingham, came to my house and having been published agreeably to law - but he being a minor and not having his father's consent, I refused to marry them. They, however, declared they took each other as husband and wife, meaning to live and do for each other accordingly." Samuel Whiting, Minister.

Benj. Franklin was thrifty even in words. On the monu-

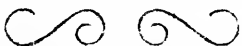
ment he erected in Boston to the memory of his parents there is but one word - FRANKLIN.

The shortness of the terms of service of many soldiers greatly weakened the American cause in the Revolutionary War. Many New Hampshire men enlisted for only a month, returning to harvest their crops. Then they re-enlisted.



In the early days leather was made into garments, yellow buskins being commonly used for men's breeches.

Stocks on wheels were placed outside churches as a reminder to the people of punishment for not attending church.



Vermont was used as a beaver hunting ground by the Iroquois Indians.

Nearly 300 years ago Richard Graves was sentenced to be whipped for kissing Goody Gent in Salem, Mass.

John Adams always drank a large tankard of hard cider every morning before breakfast.



Thomas Withers of York, Me. was pilloried for putting a large sum of money in the church contribution box to induce others to give freely, and then taking his own money out on the sly.

From the court records of Haverhill, Mass. 1675: "Two daughters of Hanniel Bosworth were fined ten shillings each for wearing silk.





## RECORD REVIEW

**CASSELLIN THE AIR** LP, published by Fretless, a subsidiary of Philo Records, M. Ferrisburg, Vt. Featuring Rodney Miller, violin, with Randy Miller, piano. \$6.00 from Randy Miller, East Alstead, N.H. 03602.

This LP of jigs, reels & airs, is the best record of New England-style dance music of the year. It is listening music, not recorded for dancing. I mean, none of the 14 bands, 7 to a side, is played long enough for a complete dance. But please don't let that deter you from buying it. In fact, run, don't walk to your nearest post office when mailing Randy your order!

The music is a combination of American and Canadian tunes, the kind I was brought up on, with a couple of Irish and Scottish airs thrown in for good measure. You will even hear a folk song, sung by a neighbor of the Millers', Mary Burroughs with "Skye Boat Song." And, for the first time, "Green Mountain Petronella" the only tune played for the dance in Vermont and up and the Connecticut River Valley towns.

The mark of a good fiddler is how well he plays 6/8 rhythm. Rodney excels in such tunes as "Come Up the Backstairs, Rock Valley" and "Little Burnt Potato." And I must not forget to say that he plays the reel "J.B. Milne" the best I ever heard it played by anyone.

Ralph Miller and Peter O'Brien round out the group with some excellent back-up music.





# THE WHOLE KIT AND CABOODLE

by MARJORIE WHELEN SMITH

Monadnock Region (N.H.) Colloquialisms

What's "whole kit and caboodle?" How long do you "stop for a spell", and just how much is a "smidgin?" and have you ever been "put past your patience" or told to pick up your "trumpery?"

Old timers often use intriguing colloquialisms to describe most any situation, but I never found one who did it more colorfully than my 90-year-old grandmother.

She "reddied" up her house for company, putting it in "apple pie order". Sometimes she spent a "month of Sundays" cleaning up the attich culch or at pickling time she found time to give the parlor only a "lick and a promise." At autumn cleaning she "worked her fingers to the bone" and was "completely played out."

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Health was a favorite topic of conversation, and letters. It was common for one to be "much out of health." One complainer wrote, "As to my Health and Circunstances, I am Low and Unfortunate." "I'm just crippled

ing along," was often an old timer's reply to an inquiry about his health.

When a person lost weight he went right "down to skin and bones." After an illness a person was said to be "on the mending hand" even though he looked like "death warmed over." He might also have "one foot in the grave" but hoped to be brought down to the grave like a "shock of corn fully ripe."

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One of grandmother's friends called one day looking as she'd been "drawn through a knothole, leaner than a crow." I remember her saying, "I was taken sick, and didn't I heave up Jonah!"

Speaking of her own health, Grandma often said, "I still move, breathe and have my being." And Grandpa added, "She's not bad off, considering her habits."

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Going through the thick and faded red plush family photo album gave Grandmother a chance to reminisce. There was her spinster sister who didn't "quit struggling to get a man 'til she was 80."

Cousin Bert was not a brilliant boy but at least he "could see through a grindstone when there was a hole in it." One aunt was described as a "regular go-ahead woman" while another was "uppish in her ways and needed to be taken down a peg." It was pleasant to know that her later years she became more "yielding."

A photo of Cousin Agnes was taken the summer she was keeping company with Cyril Taylor, "same blood as the Card Corner Taylors." There was one described as having no gumption and another who was "awful persnickety." Cousin Kate was "well-booked" and Cousin Louise was "born tired, raised lazy, and had a bundle of bad habits."

There were always a few lackadaisical fellows around town who didn't care whether school kept or not. If a person lacked basic intelligence he was said to have a "screw loose somewheres."

Uncle Alfred was "dreadful sot in his ways" and everyone knew he wouldn't "amount to a hill of beans." A little niece was "cute as a bug's ear."

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Other personal descriptions ran the gamut from "He's as close as the bark on a beech tree" to "She's got a lot of snap for her age" and "He's grayer than a rat."

Grandmother liked to neighbor but she never got so thick with those "within spittin' distance" that she could see what was in their stew.

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Grandmother and those of her generation had a language of their own! Strangely enough, all of us have our own local and inherited colloquialisms as a priceless part of our everyday conversations. Here are some of the commonplace expressions you still hear up here in the hills of New Hampshire:

"I'm blessed if I know. I wouldn't touch it with a ten foot pole. Well, if she ain't, she ought to be - Land knows! Can't find hide nor hair of it. She's just plumb tuckered out."

"Give the Devil his due. It's gone to rack and ruin. Sailing close to the wind. 'T ain't neither fish nor fowl. As thick as spatter. He's nobody's fool. The nearer the bone the sweeter the meat."

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"Turn about's fair play. Out of sight, out of mind. I'll chance it. 'Twas a bitter pill to swallow. She's set her cap for him. You can't get blood out of a stone. It fits like the paper on the wall.

"It's all wool and a yard wide. That's a horse of a different color. He's only scratched the surface. He lives on Easy Street these days. Now you're talking turkey. There it is in a nutshell." And I've barely scratched the surface, as you just read above!

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#### DO YOU REMEMBER?

When the locomotives began whistling two long and two short?

When company was expected for dinner you scoured the steel knives with brick dust?

When the police used "dark lanterns" which burned sperm oil?

When a juvenile delinquent was a kid who owed a dime on an overdue library book?

When you took your own container to the corner saloon and taking out a "pint of light - and not too much collar?"

When kerosene lamps were equipped with mica chimneys?

When the newest automobiles had four cylinders?

When you couldn't buy pork chops in the summer time?

When the advertising fans given away by merchants early in the summer were in great demand?

"Pink Pills for Pale People." "Swamp Root Oil". "White Beaver's Cough Cream". "Jayne's Sensitive Pills". "No-To-Bac" and "Bosche's German Syrup"?

Do you remember? Really it wasn't so long ago!

## KITCHEN HINTS

For a delicious fruit salad topping, blend mayonaise with currant jelly and whip until smooth.  
Try glazing your next baked ham with apricot jam.

Marinate fish in milk for about an hour, then season and broil.

For a quick dessert, freeze a can of fruit cocktail and slice while still icy. Then add a topping of whipped cream.

Sauteed slices of Edam cheese, topped with fried eggs, makes a different breakfast dish.

Potato pancakes will be tastier and fluffier if a little heavy cream is mixed into the batter.

Dip bacon slices in beaten egg, then in crushed cracker crumbs and broil for a tasty treat.

Cut carrots into thin slices and simmer gently in apple juice and butter for a taste treat.

When preparing broiled fish, baste with yogurt for an interesting flavor.

Liven the taste of melon, honeydew, cantaloupe, etc by dipping small pieces into lemon juice and then into brown sugar.

Add a gourmet touch to your next salad by adding curry powder to the mayonnaise.

To peel an orange or grapefruit easily. Pour boiling water over it or let it stand in a bowl of hot water for one minute and the peel comes off easily.

For foods that require long cooking it is more economical to use the oven than a burner on top of the stove. If you boil baking potatoes for about ten minutes, then place them in a 400-degree oven, they'll bake in less than half the time.

## WIFE SAVERS

Varnished surfaces clean up well if scrubbed with a cloth dipped in cold tea.

If you slip small plastic food bags over the hands, the shaping of hamburgers will be easier and less messy.

White facial tissue placed in the basket of a coffee percolator makes an inexpensive filter and helps in the neat removal of the grounds.

To divide a pie into five equal portions, first cut a big letter "Y", then slice each of the two large sections in half.

When cutting rhubarb for small or large quantities, use a pair of kitchen shears. It's fast and there are no strings on the rhubarb. Saves your fingers too.

If you spill wine on a rug, pour salt thickly over the spot. Let stand for a few minutes, and the salt will absorb the wine.

Crumpled tissue from gift wrapping is perfect for polishing windows without streaking or lint.

Mix two ounces of glycerine to the water in your vase of autumn leaves. Keeps them from drying out.

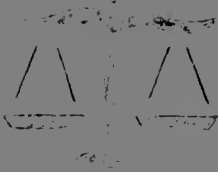
To fix a deep scratch on furniture, apply stick shellac to the depression and smooth it level with a hot knife blade.

When you paint, set the can in a large paper bag, and roll the top down. It will catch all the drippings.

Applying hot vinegar to a decal will remove it without marring the painted surface underneath.

Homemakers who sew frequently find that pieces of left over material pile up. A good use for these odds and ends is to make clown pajamas for the children. They'll love them as much as you will enjoy getting rid of the extras.

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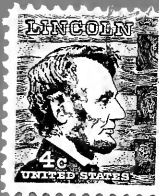
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Don't forget the DON ARMSTRONG CONTRA DANCE INSTITUTE  
Thanksgiving Weekend, November 25 - 28, 1976 at Ramada  
Inn, Binghamton, N.Y. Other staff members are: Bill  
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